

TEXT //
JENNY FEAL

GENERAL BIOGRAPHY JENNY FEAL

Jenny Feal is born in 1991 in Havana, Cuba. She lives and works between Havana and Lyon, France. Graduated from the Escuela Nacional de Bellas Artes «San Alejandro (2009), Feal studied at ISA (Cuba) where she took part of the collective 4ta Pragmática Pedagógica. Then, she graduated from the École Supérieure d'Art et de Design Marseille-Méditerranée (2013), and obtained a Master from the École Supérieure des Beaux-Arts de Lyon (2016). Winner in 2016 of the *Renaud Prize* for her installation *Te imaginas*, her works had been shown in major places such as the Havana Biennial (2012, 2015 et 2019), the Palais de Tokyo in Paris (2014), the Villa Médicis in Roma (2015), the Maison du livre de l'image et du son in Villeurbanne (2017), Le Creux de l'enfer (2017), the Maison Européenne de la Photographie in Paris (2017), the Fondation Salomon in Annecy (2017), the Green Art Gallery à Dubai (2018), Centro de arte contemporáneo Wifredo Lam in Havana (2018), the Elac in Lyon (2018), the Galerie Hangar in Lubumbashi (2018), the Galerie Dohyang Lee (2019) and in the Musée d'art contemporain de Lyon during the *Lyon Contemporary Art Biennale* (2019). She is currently preparing an exhibition at the Fondation d'Entreprise Martell in Cognac.

GENERAL WORK JENNY FEAL

Poetic and fragile, the works of Jenny Feal achieve to combine the chances and the intimate or public tragedies, personal and political. Her installations, often simple, mainly use natural materials such as clay, paper, tree leaves but also wood, she associates with personal items that build up a testimony of living conditions and history of Havana. Her sculpture works and installations often evoke the issues to build oneself and existing in an environment where political isolation is increased by insular seclusion.

If some form of sadness floats in her work, these dark feelings exist only thanks to an omnipresent poetry that irony and humor come to increase.

Each object that composes her work acts with the same protocol, these are the materializations of these thoughts and, by being a fragment of a partially shared personal history, that of the artist but also that of others. Objects become the repositories of limitless mental exploration...

Matthieu Lelièvre

“ CLIMBING THE MOUNTAIN ” TEXT BY CÉCILE COLLE, 2020

The work of this young Cuban artist puts me, the almost old European woman, who, without really being aware of it, is steeped in progressive humanism and suspiciously colonial universalism, in front of my great questions as a teenager, to which it is probably not in vain to come back after a few years, with as much diligence as possible, to hope for the comfort that the sensation of a tiny answer could produce. Where does humanity come from? What is culture? What does the word nature mean? What was here before all this happened? Tim Ingold, in his book “Walking with the Dragons”, returns to a vision of Western anthropology and proposes, in particular to answer these questions, to replace the current articulation of technology-language-intelligence with another articulation, capable of bringing man out of his environment, which would be craftsmanship-imagination.

It appears that Jenny Feal begins by brushing her workspace with a mixture of raw earth and water. This is the genesis of a fluid process that leads to the gesture. Spreading, modelling, drawing, engraving, placing objects and creating relationships, that is to say imagination. Then everything is in place for the narrative. It would be a matter of telling, or even singing, with gentleness and poetry, and of stitching together stories that have frayed as a result of too many consecutive analyses and as a result of identities constructed in opposition to other identities. As if it were necessary first to recast landscapes fragmented by historical, political, ideological barriers. To find in the mud these beautiful naked stories, without face to face and therefore without modesty. These stories without stories, which arise from contact with the environment, are constructed in an immediacy in relation to others, with nature, with the materials present and available for manipulation, for assembly. Once continuity is found again, once the landscape of before is mended to that of after, once the songs of the past are literally fused in aluminum (a particularly conductive metal), then yes, we can climb the mountain again. From there it is possible to have a point of view and symbols can dress our practices. But now we will remember their vernacular fluidity.

Why do tales, cruel as they are, still manage to comfort us? Is it because they are listened to, thumb in mouth, beyond the words, eyes fixed on the mouth that articulates them? Is it because they retrace this tireless effort to tame a humanity that absolutely must extricate itself from all forms of “savagery”?

Cécile Colle

JENNY FEAL, CATALOGUE TEXT OF LYON BIENNALE 2019

for the Lyon *Biennale 2019*, Lyon, France

Jenny Feal's installations reflect her experience of Cuba's history in poetic and symbolic forms, bearing witness to the living conditions and fragility of a daily life dictated by the imposition of political ideologies. By orchestrating a scenario trapped between a fantasised past and a painful, sudden exile, Jenny Feal crafts an immersive installation that shifts between historical narrative and fiction, as informed by her own experience and the power of dreams. Tinted with red ochre, walls are assaulted by the soil, which symbolises both life and death. The walls testify to historical, symbolic, political and social violence expressed in the pages of a book that cannot be read, while the inclusion of everyday objects contributes to an enigmatic narrative. Feal constructs a crime scene whose main protagonists appear to be death and absence. A recurring feature in her work, the book—part personal diary, part history tome — negates historical accounts and social considerations; it is pervaded by censorship and self-censorship, the desire for freedom, and the need to create an intuitive, wordless history. Jenny Feal fashions her own landscape, which is not only the one unfolding before our eyes but also the one we invent. The traces of soil on the walls were created using a process of application and removal. For the artist, this is a reminder of prison walls, a poetry of the trace left on an obstacle which marks the limits of one's physical or mental freedom.

MAR OCULTO solo show of Jenny Feal

July 02nd - July 20th 2019

With the support for the galleries / exhibition from the  French National Center for Plastic Arts.

Jenny Feal's work often mysteriously refers to the *Mar Oculito*, the Occult Sea. She has already used this sombre, enigmatic expression to name precedent research projects, and this new occurrence refers to the shifting, uncertain context the young artist has chosen for this exhibition. Jenny Feal was born in Havana, where the sea represents an omnipresent, insulating environment. The term "occult" has a double meaning: the hidden and the unknown in an esoteric acceptance, as well as purposely hidden elements, confined to secrecy. This ambivalence is found in an exhibition that deals with matters at the same time deep voiced and mute, sad and joyful. The expression *Mar Oculito* is also the title of one of the works in this show, in which piled drops of dried clay suggest a hidden sea that exists as an idea alone, a dissimulated concept that discreetly creates an enclosed bond between all the fragments of a complex narrative hidden behind protective screens. Along with the sea, all types of water are summoned here. For example, the water in the visitor's body, an element that is as vital as it is destructive and clandestine. The entire exhibition is woven together in an underground, serpentine manner. Water connects all the pieces, and yet it seems to have evaporated completely, existing through its very absence. Upon its disappearance, everything seems to have been brought together. The exhibition is composed of works that are to be read both independently and through the intimate relationship created between them.

The exhibition starts with a text written by the artist: the story of the Cococitizens, a fictional narrative of sand dunes and the inhabitants of an island who paradoxically have never seen the sea. Their self-sufficiency may be functional, but they live in confinement. This tiny eco-system lives under the thumb of a far-off government, and their only chance of salvation could come from being swept away by a cyclone. Economic and political confinement weighs upon them, and although they do not all question their situation, the younger generations discuss their destiny and decide to search for a cyclone. The narrative transcribes Jenny Feal's personal experience in Cuba. The angst is real, and the exhibition is built on a series of narratives that illustrate the hopes and limits of her generation. Every element confronts the complex issue of political domination and the tension between renunciation and the desire for a geographic, temporal or contextual elsewhere. Every object contributes to the construction of a general feeling of confinement and anguish in the temporal territory of the art gallery. For example, the Cococitizens are like fencers, and their abundant sweat may be compared to the materialized form of spent water, a vital substance that evaporates in vain, because life in economic insulation destroys their dreams of achievements in the sport world due to a lack of means and restriction of their possibility to travel abroad.

Other objects, either reproduced, melted down in bronze or invented, such as a bed on broken dishes, seem to evoke a shipwreck or impossible repose, whereas a shaving brush that used to belong to a family member, a hopeful symbol of accomplishment and yet a painful example of the price one sometimes has to pay to gain one's freedom, has been melted down, immortalized by its own destruction, and ends up incarnating the political metaphor of longed-for change.

In Cuba, water is omnipresent, especially as a territorial frontier, however the island is more specifically incarnated in her work by land. Water and clay, so present in her pieces, represent the relationship all these elements maintain, generating the tension that impregnates her work. The combination of clay and water is more than just a material happening, it is a metaphor of life, with the intrinsic ambivalence that resides in the absence of life: death. The sensual texture of clay is her artistic demiurge, omnipresent in her work. She considers it as a noble material, thanks to which everything is possible. In the Bible, the first man is named *ha-adam*, a term designating the earth, from which Golem, in Jewish mythology, emerges. Jenny Feal compares this material to thought, the flexible, malleable materialization of thought. Work in clay can be interrupted, continued step by step, dried, or broken down... Philosophically, clay is a timeless material; it can be endlessly remodelled. Jenny Feal recalls her first piece at the Havana Art School: a vertical pipe in clay reaching from the ground to her mouth, like a "canalization piece" that could metaphorically transport water. This first ceramic piece, an evacuation, already suggested the asphyxiating, violent sensation of drowning. And the feeling remains in all her work. The exhibition *Mar oculito* does not withhold a form of traumatism.

Certain elements in the exhibition appear as biographical fragments, whereas others stem from the fictional narrative she created to translate feelings linked to her experience, such as insulation and enclosure. The artist admits that the minute she sets foot on an island, wherever it may be, she feels asphyxiated. A form of sadness hovers over the exhibition, on the surface of this obscure sea formed by drops of sweat, where sombre sentiments only exist thanks to the omnipresent poetry enhanced by irony and the absurd, initiated by the narrative of the Cococitizens. The story that opens the exhibition evolves throughout the different worlds created by the artist. Her process of creation is dominated by the desire to create a story. Perhaps the morality of her story also resides in the fact that the Cococitizens, in spite of their insulation and confinement, and maybe precisely because of them, are still able to dream. They do not need to have seen an *elsewhere* in order to imagine it. All the objects in this exhibition are brought to life according to the same rules, such as the materialization of thought and the fragments of a partly shared personal story that belongs to others along with the artist. These objects are the depositaries of an endless mental exploration. Jenny Feal appeals to all visitors coming to grips with a story whose codes are unfamiliar. At the crossroads of interpretations, in this strange atmosphere, how can one not be struck by such an intuitive, sensual realm.

Matthieu Lelièvre
Translated in English by Emmelene Landon



Participation of Jenny Feal in the 15th Biennial of Lyon 2019
Là où les eaux se mêlent
Musée d'Art Contemporain de Lyon, Lyon, France
18.09.2019 – 05.01.2020

galerie dohyanglee

“madeleine”

with Alexandra Riss, Clarissa Baumann, Doyeon Gwon, Elisabeth S. Clark, Jenny Feal,
Yue Yuan, Emmanuel Tussore, Kihoon Jeong, Minja Gu, Namhee Kwon

Upcoming

*“ And suddenly the memory returns. The taste was that of the little crumb of madeleine which on Sunday mornings at Combray, when I went to say good day to her in her bedroom, my aunt Léonie used to give me, dipping it first in her own cup of real or of lime-flower tea. The sight of the little madeleine had recalled nothing to my mind before I tasted it; perhaps because, ... , that their image had dissociated itself from those Combray days to take its place among others more recent; perhaps because of those memories, so long abandoned and put out of mind, nothing now survived, everything was scattered... ”**

The exhibition entitled *madeleine*, approaches the notions of memory, past time, present time, future time, material and intangible. Each presented artist proposes his or her interpretation in his or her own way, from which we can draw certain encounters. Invocation of memories, which can be worked as frozen or continuous materials. Work on the memory of living and non-living beings, from an archaeological, essential or historical perspective. The effects of time, paradoxes on sensations, the materiality of the object are taken into account.

Alexandra Riss, born in 1992 in Clamart, lives in Paris and Tours. She graduated in 2016 from the Ecole Supérieure d'art et de design Tours - Angers - Le Mans. In 2019, she exhibited at the *64th Salon de Montrouge* where she won the *Kristal Prize*. The works of Alexandra Riss oscillate between observation of the real and construction of a fiction. She disposes of memories and objects that surround her in vibrant compositions, convinced that the best way to address others is from her own experience. In this dream space, all objects are facets of an intimate reality of the artist. Like the heroic deeds that founded a legend character, it is the staging evoked, narrated or just imagined that reveals the power of things. Far from being only props, objects become actors, witnesses, hoarders of silent stories. The work is ultimately all this: it is a history, it is of time and successive states, it is at the same time a material and immaterial presence.

Clarissa Baumann (1988) is an artist born in Rio de Janeiro. She possesses a double cursus as she graduated from the Escola Superior de Desenho Industrial da Universidade do Estado do Rio de Janeiro and the École nationale supérieure des Beaux-Arts of Paris. She was also trained in contemporary dance in the Angel Vianna Escola e Faculdade de Dança. Clarissa Baumann is the winner of the *Beaux-Arts de Paris Prize* and the *Adagp Révélation des Arts Plastiques Prize* in 2016 through the *Salon de Montrouge*. Passing in transit between technical drawing, plastic arts and dance, the research of Clarissa Baumann puts a question to the place of the body and daily actions in the middle of a constructivist and functional conception of the world. Taking the shape of a play between short-lived processes and various media that question the limits between visible and invisible, her work builds itself from actions occurring on contexts and already existing relations. Pushed until their surpassement or disappearance, the multiple dimensions of the gesture question our relationship with human scale in a contemporary world more complex than ever : What is the origin of an action? What are its temporal and spatial progresses? Until where could it be visible? How does it continue to exist?

Doyeon Gwon is a Korean artist, born in 1980, who lives and works in Seoul. He studied German Literature in Hanyang University and graduated in Photographic Arts in Sangmyung University of Seoul in 2016. In 2019 his work was rewarded with the *ILWOO Photography Award*. Gwon explores the relationships between knowledge, memory, visual and language through the medium of photography. The artist expresses the subjects that are transformed by losing their primary function as photographic objects. Leaving only the outer shell, this object comes into harmony with its temporality. Doyeon Gwon uses less the medium of photography to archive the time that consists of materiality, than to revisit the photographic object that served as archive.

Elisabeth S. Clark, born in 1983, lives and works in Londres and in France. She received her MA from the Slade School of Fine Art in 2008 and a BA from Goldsmiths University in 2005. Her participation in the 2017 Lyon Biennale *“Les Mondes Flottants”* was noticed. Elisabeth S. Clark's art practice is engaged in translation processes, of both a physical and linguistic nature, encouraging a sensitive perception of our environment and the spaces we occupy. By transforming poetry into a visual, sensual and imaginative experience, she proposes to reconsider the materiality of language itself as well as the expression it elicits. In this way, language reaches beyond itself to see, to think and feel in stillness.

Jenny Feal (1991, Havana) obtained a Master from the Ecole Supérieure des Beaux-Arts de Lyon in 2016, where she currently lives. The same year, she won the *Renaud Prize* for the installation *Te imaginas*. Her works were exposed in the MAC Lyon during the Lyon Biennale "*Là où les eaux se mêlent*", in 2019. For her, objects are part of our daily life and they testify not only a physical or functional trajectory, but also symbolic. Because of its reproduction or transformation, a distance and a feeling of strangeness are caused in the spectator's experience. The thin line between personal and collective items is determined by the introduction of super cial and daily objects, loaded with symbolic, historical, social and political dimensions. Cuba is a reference and an endless source.

Yue Yuan was born in 1989 in China. He currently lives and works in Paris. In 2019, he graduated from the École nationale supérieure des Beaux-Arts of Paris. In 2019, the artist won the *Agnès b. Prize for the Contemporary Art*. He was selected for the 68th edition of *Jeune Création* (2018) and the *65th Salon de Montrouge* (2020). Yue Yuan seeks to give special attention to trivial moments of daily life. It is in fact the notion of spatial perception that leads the whole work, deployed in installations, photographs, actions and sounds. In his career, the reconstruction of the urban experience is accentuated in his in-situ interventions, he weaves a strong link with his context. These stories, through his personal observations and conceptual commitment, depict everyday life in a universe of absurdity, magic, poetry and humour.

Emmanuel Tussore, born in 1984, is a French artist. Trained in the Institut d'Estudis Fotogràfics de Catalunya in Barcelona, he received in 2018 the special mention of the *Levallois - Jeune création photographique internationale Award*. He is interested in the notion of moving and jostled the idea of border. His artistic practice combines photography, video, sculpture, drawing, installation and performanc. Tussore nourished himself from the history and its actuality to propose his vision of a tragic works, where disappearance prevails.

Kihoon Jeong was born in 1980, and he is currently living and working in Seoul, South Korea. His work has been the object of many exhibitions in Art Sonje Center, Kumho Museum of Art and Seoul Museum of Art, Seoul (2015), Incheon Art Platform (2014), Art Space Pool and Songeun Art Space, Seoul (2011).

The world of Kihoon Jeong's artwork is about unique attitude/action which resists against huge system, standardized groups, unified culture and forced regulation. His works poetically unveil stories of time and labor, but in a subtle way confront the competitive social frame that enforce speed and efficiency. Using construction tools with speed during labor hours, Kihoon Jeong, destroys, dissolves, dislocates, and grinds ordinary objects through repetitive gestures.

Gu Minja, is an artist born in 1977 who lives in Seoul. Firstly she took courses of philosophy in the Yonsei University and later graduated from the Korean National University of Arts. She was part of the ISCP studio program residency (2011) and HISK Gent (2015). Minja Gu received the *10th Annual SongEun Art Award*. In 2018, she was part of the selection of four artists for the *Korea Artist Prize*, an annual award with an exhibition organised by the MMCA (National Museum of Modern and Contemporary Art, Korea) and the SBS Foundation.

Her work mainly consists of the performances and videos that revisit ideas related to the universal objects of human experience such as labor, time, and love. Her works defamiliarize our received ideas taken for granted as true. The artist's experience of residency programs in various cities, especially the city where daylight saving time is practiced has led her to explore her interest in the artificiality of civilization that taints the natural element of time.

Namhee Kwon, born in 1971, is a Korean artist who lives and works in Paris. Graduated in 1997 from the Hongik University of Seoul, she later graduated from Goldsmiths College of London in 2002. She benefits a personal exhibition *A Writer's Diary* in the Cite Internationale des Arts, Paris (2015) and in 2019 at Tenderbooks, London. Namhee Kwon is a Korean conceptual artistj, interested in representing literary and poetic impressions of everyday life through a visual language, and using text and symbols to alter the visual perceptions of her surroundings.

* PROUST Marcel, *Du côté de chez Swann*, GF Flammarion, Paris, 1987, p. 140-145

TEXTE EX SITU

for the exhibition *Movimiento de (por) si mismo*, Teatro Mella, XIII Havana Biennial, Havana, Cuba

(...) Jenny Feal often refers, in a symbolic way, to personal experiences: the sadness of a reality linked to the isolation or immigration. She conceals this behind a dreamlike and metaphorical universe. In the big mirror of Teatro Mella, the artist creates an abstract painting by clay, a terrestrial element. It is a spontaneous, gentle, and intuitive movement. Feal plays with the design of the architecture and colors of this space. This gestural painting, welcoming the traces that the artist left behind her intensive intervention, becomes a memory of a simple and well-known act, an act of liberation. What does the movement of an individual tell us about his identity? What meaning can we give to it? Can its identity remain intact in a context conditioned by norms? The movement seems to be linked to ideas of fleeing, escape, liberation. It refers to this vision of art as being capable of social transformation, a possible opening to the world and the Other.

Ex Situ

LE TEMPS DES POMMES

with Louis-Cyprien Rials, Marcos Avila Forero, Jenny Feal, Sun Choi, RohwaJeong,
Paula Castro, Charlotte Seidel, Kihoon Jeong, Yangachi, Afour Rhizome

Collaboration between the Dohyang Lee and the contemporary art space ETE 78, Ixelles, Belgium

September 15th - October 06th 2018



ÉTÉ 78

The title of the exhibition **Le temps des pommes** refers to the song *The time of cherries* *, written by Jean Baptiste Clement (1836 - 1903) in 1867. This song sings originally the summer, the beauty of the nature and the nostalgia for a lost time. It is then associated with the Paris Commune **, because of its author, who participated in.

“ Change the world, change the life for the happiness of all ”, such was the dream of the people who participated in. For the exhibition *Le temps des pommes*, the artists think over from past to present about the world and the social, political, economic, ideological history while having a visionary analysis.

Born in 1981 in Paris, **Louis-Cyprien Rials** attended theater lessons at the conservatory, in France, before discovering photography in Japan, where he lived for many years. He is the winner of the SAM PROJECTS 2017 Prize.

His work documents through photographs and videos a world devoid of humans. All that remains are the forms and terrains conducive to disorientation and contemplation. Through an exploration of the possible representations of landscapes from micrographics to satellite imagery, by changing the scale of these studies, he proposes to the viewer a space as free to the imagination as to pareidolia. In this universe of the retreated and forgotten being, this documentation of abandoned scenography, of monuments - natural or not - of ruins , traces recorded in geography, reveals a piece of humanity as seen through the prism of his absence.

Graduated in 2010, from the Ecole Nationale Supérieure des Beaux-Arts of Paris, **Marcos Avila Forero** (born in 1983, in Paris) is invited to the 57th Venice Biennial (2017) Viva Arte Viva by the curator Christine Macel.

The curator Daria de Beauvais, said : “ Videos, frescoes/murals, objects, sculptures, performances or installations, the work of Marco Avila Forero always seems to evoke an off-screen : a meeting, a story or a process it keeps track of. His micro-fictions made of bits and pieces seek to build up a collusion between times and places that seem at odds rather than demonstrate or document. The richness and poetry of this work come from the visit and the diversion of the boundaries... At times of increased and dematerialised flaws, Marcos Avila Forero broaches the duration and materiality of movings/shiftings and migrations, provides meaning and substance that are too often neglected... The human being is also central in his work. It is the one who paradoxically waits at the edges waiting forever “ the good moment ” to jump ahead/lead the way. ”

Jenny Feal is born in 1991 in Havana, Cuba, and obtained a Master from the Ecole Supérieure des Beaux-Arts de Lyon in 2016. The same year, she won the Renaud prize for the installation *Te imaginas*.

For her, objects are part of our daily life and they testify not only a physical or functional trajectory, but also symbolic. Through her work, the artist takes existing objects with proper lives that belong to a specific context. Because of its reproduction or transformation, a distance and a feeling of strangeness are caused in the spectator's experience. The thin line between personal and collective items is determined by the introduction of super cial and daily objects, loaded with symbolic, historical, social and political dimensions. Cuba is a reference and an endless source.

Sun Choi, born in 1973, lives in Seoul, South Korea. He graduated from the Hongik University in Séoul in 2003. He won the grand prize of the SongEun Award in 2013.

For Sun Choi “ the artist had vague questions about art. And he made efforts to make those vague questions more clear and tried to put those efforts into practice. Leaving behind the past irrationality of contemporary Korean art, which overlaps with his time, he found it difficult to figure out what on earth art is and what we can call artistic. In front of the vagueness created by Western-oriented conventional wisdom about art, the misery of reality that you and I can clearly witness is paradoxically artistic enough. There are two conflicting factors existing at the same time in his “work” that is presented as art: visible and invisible, material and immaterial, clear and unclear, and artistic and inartistic. He is creating artworks in hope that “ art ” will vanish.”

RohwaJeong, made by **Yun-hee Noh** (Seoul, 1981) and **Hyeon-seok Jeong** (Seoul, 1981), is a visual artist couple from Seoul, South Korea. More than a duo, it is a unique and unsplitable being. Their work observes and pays attention to relations changing in various times and spaces, and makes efforts to capture them effectively in their works. In particular, they try to probe into diverse relations among individuals and the individuals' detailed conflicts arising from their roles in the relations. This is a movement to get away from the majority's subjective and violent eyes that interpret all phenomena around in somewhat lazy and stereotyped judgment. Accordingly, it sometimes appears to be a situation or state that may induce various interpretations of a certain relation through works. In 2019, the duo participates in the 12th Gwangju Biennale, Imagined Borders, in South Korea.

Paula Castro, born in Buenos Aires in 1978) lives and works in the same city. She approaches the drawing through landscapes and imaginary concepts compound of points and lines. Representation of the realm of imagination and mind, the world is regarded as a " body " of infinite points on which the surface is in movement in the time and space. Things found everywhere (photos, words, places) are the origin of her works. Forms and thoughts constantly change and are transformed into an organic whole of lines and points, ideas and concepts, imaginary and real places. Her drawings are the result of a visual modification or a mysterious meeting between literature and line.

Charlotte Seidel, born in 1981, in Hamburg, Germany lives and works in Paris. According to Isaline Vuille, this artist harvests a sensitive art of the invisible, of the absence and ephemeral, often taking place in situ, poetically to magnify details. Creating small intensities emerging from the continuous stream of events and images surrounding us, Charlotte Seidel uses the reality as material, a sometimes banal everyday life, common histories, isolating familiar elements to which we do not necessarily pay attention. Encouraging people to take a closer look on our environment, the practice of Charlotte Seidel made, piece by piece, something that could be called *poetry of everyday life*.

Kihoon Jeong was born in 1980, and he is currently living and working in Seoul, South Korea. The world of Kihoon Jeong's artwork is about unique attitude/action which resists against huge system, standardized groups, unified culture and forced regulation. His work begins with the question that if we are not able to transform social structure and custom at the collective dimension, what would we do ? He goes counter to vanity, neglected things, irregular activity and the logic of market through attempting minute modification of microscopic units at a partial level and making a backward movement from the logic of power within social structure.

Yangachi was born in 1970 in Busan, South Korea and was graduated of a B.F.A in sculpture from the University of Suwon and a Master in media arts from the Yonsei University, in Seoul. He is interested in the screen, movie, surveillance. The artist accumulates episodes, collects information and transforms them into " signs " to edit them by sequence. He proceeds then in superimposing signs and puts them in a relationship of explanation. Yangachi spreads his reality and his experiences and reflects them in the contemporary Korean society to criticize it.

Afour Rhizome (or A4 Rhizome or A4rizm) is one of artist's names chosen by Kyoo Seok Choi (born in Seoul, South Korea, in 1976), graduated from the Paris VIII University. This name rather neutral indicates his work and his project of a construction of the archives of knowledges, works of art and oneself. The choice of the name questions : " what is an artist ? "

One of his works is named *Balls of Dictionnary* in which a sheet of the " recovered " Petit Robert dictionary is transformed into a ball by keeping the visibility of the number of page, it is tidied up in a "collected" jewelry box and is presented. Some balls are sold in separately with a price fixed freely by the buyer to the flea market. The routes of these objects, the sale prices, the dates and the places of sale, the names, the email addresses of the buyer and the details of expenses are documented. This document is integrated into the process of construction of this work and is also exposed as an element of the work.

Exhibition place address :
78 rue de l'Été, B -1050 Ixelles, Belgium
Saturdays 22.09, 29.09, 06.10 / 2pm - 6pm and on rendez vous
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* NB : https://en.wikipedia.org/wiki/Le_Temps_des_cerises

** NB : https://en.wikipedia.org/wiki/Paris_Commune

TEXTE BY SARA ALONSO GÓMEZ, Bogota, October 22nd 2017

We go through the threshold of the door of the space *La Spirale del Toboggan* and a sensation of embarrassment gets into us; the double impression of seduction and strangeness in front of an incomprehensible *situation* at the first sight. The rules of the game are not previously evocated, but the visitor should discover them step by step and then, he will accept his active and activator role in an immersive play, that invites to the circulation and the participative implication, and whose sense is not complete without assuming the previous variations.

Starting from the name of an exotic fruit from West Indies (mamey), Jenny Feal invites us to accept the journey to the interior of its pulp, in a combination of sensitive experiences, even synesthetic. Their components, however, only participate in an allusive and parabolic way in order to create a new system of relations that takes distance from the realistic reproduction to undertake the way of action. Then the pulp is transformed into a stable mud lake, that invades all the surfaces of the space, and its seed of wicker (wicker is a material with great resistance and elasticity, that permits aeration, and that's why is widely used in the construction of furniture in hot countries.) suspended in the air, becomes into the small sacred chest that keeps the inaccessible things - the fortuitous existence of a small note book of annotations, twice unreachable because of the materials used for its constitution and its location, revealing this incapacity.

The experience is complete when you climb the spiral, and situate in a new position, which low angle perspective, obliges us, as in a film sequence, to move our angle and change our attitude. Our passive role of observers, change with the appearance of an incredible object (this cube is typical and frequently found in the Cuban "batey", where the slaves lived in the sugar plantations during the colony era.)

A new process starts and gives place to a cycle, that gathers different elements and factors: the transforming gesture (In the Cuban culture with afro Cuban influence, to throw water out from the domestic place, means to clean the limits of the house and to send away the bad spirits.), the water as an activator agent and the natural light as a track of its immanent temporality. And this previously steady lake, starts mutating in time and in its development, goes to the state that precedes the creation of a mud piece- manifestation widely explored by the artist, closing this way an essentially vital cycle. Return to earth?

Mamey (Mamey is a perennifol fruit from the Calophyllaceae family of sweet fruits. Can be eaten and probably comes from the West Indies.) then reveals as a *black hole*, with gravity and own characteristics in its vocation to generate an infinity of possibilities and horizons of events. Not without risks and uncertainties, of course. To go through this tenuous frontier of possibilities is up to the spectator In his acceptance of the challenge that represents the adventure of a piece of art experience.

Sara Alonso Gómez

TRANSLATION OF THE TEXT LOS COCOTEROS (THE COCONUT TREES)

This was an island protected and enclosed between hills of fine white sand and coconut trees, which avoided its inhabitants, coconuts, to access the water. Only the old people had known the sea in the past and due to the time elapsed since then, speculations began to run about its existence and some jobs like sailors, fishermen and collectors of shells among others.

The coconut tree was the national tree of the small and isolated nation. Majestic, green and firm. This tree did not inspire much confidence for some coconut-citizens.

In recent years there was a warm-up on the outside, which naturally entered the island with great force, making it pass quickly between sand mountains and coconut trees. Knocking down some of these, and scattering a cloud of sand and confusion into the environment.

In the neighborhood Low-Cocotero, there were coco-citizens disappeared at different periods of time, a very strange thing in the island. They were last seen before the passage of the first hurricane, making difficult to look for provisions like milk, food, newspapers, etc. The news was never given on coco-TV and some coconut-citizens did not want to share certain coco-information. However, the neighbors of Low-Cocotero, thought that the lost coco-citizens were victims of an environmental abduction and maybe they could be in the water outside the limits of local territory.

The coconut-citizens were led by their leader Coconut Face, a model president with lot of charisma and sure of himself, who swore to do the best he could for the welfare of the nation.

After different hurricanes, naturally sent by the climate enemy, young coconut-citizens increasingly attracted by the theory of being able to transport themselves with the wind, as they did when leaving the coconut tree by the force of gravity, they began to wonder if it was really possible to cross these immense mountains of sand to see the immensity of the outside. With great fear they managed to gather and exchange legends, to remember stories told by their ancestors, who had once known foreign lands. Diverse stories, full of anecdotes loaded with fantasies and colorful hopes.

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